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ABSTRACT

Each of eight modules in this course guide focuses on a specific work of British literature from a particular historical period. Each module contains descriptions of rationale, objectives, instructional activities, postassessment, remediation procedures for that particular unit of study, and a list of titles for additional reading. Subjects of the eight modules are "Beowulf," "Sir Gawain and the Green Knight," and works by Chaucer, Marlowe, Milton, Keats, Dickens, and T.S. Eliot. An introductory note to the students enrolled in the course is included. (RL)

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Eight Teaching Modules for a Course on Major British Authors

ED155703

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Introduction

English 201, Major British Authors, 3 credits

Required texts:

1. Beowulf, trans. Howell D. Chickering, Jr. (Doubleday)
2. Sir Gawain and the Green Knight, trans. Borroff (Norton)
3. Chaucer, The Canterbury Tales, bi-lingual edition (Bantam)
4. Marlowe, Doctor Faustus (Signet)
5. Milton, Paradise Lost (Odyssey)
6. Keats, Selected Poems and Letters (Houghton-Mifflin)
7. Dickens, Great Expectations (Penguin)
8. Eliot, Selected Poems (Harcourt)

Required reading: The literature in the required texts, as assigned in each unit of this course; introductions in the required texts as assigned in each unit; other material as assigned in each unit.

Required listening and viewing: The Cassette Curriculum tapes supplied for each unit of this course; other tapes as assigned in each unit; 35mm slides or other visual materials as assigned in each unit.

Organization of the course: Each literary selection represents a major period of English literature and a major form of literature. Thus, each selection will be studied in two ways: in relationship to the age in which it was written, and as an independent example of literary art. The first method of study relates the selection to the cultural, intellectual, and historical data of its time, including its structure, themes, language, and genre characteristics.

Since historical events, cultural movements, and literary periods develop and change as time goes on, major authors chosen to represent historical periods are best studied in chronological sequence. One can then see how ideas grow, develop, or are rejected; how changes in societal organization are reflected in art; and how writers use the work of their predecessors. Thus the units in this course are arranged from the oldest to the most recent, and should be studied in that order.

Within each unit, however, you have considerable choice in ordering your instructional activities. Take advantage of this choice, and vary the order of your instructional activities to find what works best for you. The activities are specified in each unit.

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Method of study: Perhaps a visual aid will help clarify the contents and objectives of this course. The vertical column of the chart below lists the inter-related contents of this course. The horizontal column lists eight activities ("behaviors") which you will wish to do. If you will follow the first item in the horizontal column, A. Recognize and recall, down its vertical column, you will observe that you will need to recognize and recall specific literary texts, contextual information, historical information, and literary terminology and theory. Follow each of the activities marked B through H down its vertical column.

Content \ Activity	A. Recognize and recall	B. Apply knowledge of specific lit. texts	C. Apply contextual info. to	D. Apply historical info to	E. Apply lit terminology & theory to	F. Express a response to	G. Express a pattern of preference for	H. Have a positive attitude toward	
1. Specific literary texts		X							
2. Contextual information			X						
3. Historical information				X					
4. Literary terminology & theory					X				

Objectives for the course: A guided reading of major British authors in various genres will enable you to:

1. acquire the information necessary to identify the formal qualities of literary art,
2. develop skills necessary for analyzing the writer's use of the formal qualities of literary art,
3. acquire relevant historical, cultural, and intellectual information about the period in which each work was written,
4. respond to the authors by formulating critical observations about each work's historical and literary qualities, and thereby
5. obtain a favorable attitude towards the major authors.

Objectives for you: Courses in English which satisfy the Humanities requirement at I.S.U. are meant to develop your competency in English and to contribute to your general education. What do educated people with adult competencies in English do that other people (presumably) do not do, or do not do so well? A list of verbs suggests that they

listen (to each other, courteously and eagerly)
attend (community meetings, lectures, recitals)
participate (in conversation, discussion, government)
converse (with clarity, imagination, poise)
explain (their responses, ideas)
seek (other or new information, unassigned knowledge)
choose (stimulating or hard reading, talk, dialogue)
share (thoughts, perceptions)
respond (to ideas, sensitivity, beauty)
read (various media for various satisfactions)
demonstrate (thought through considered language)
show (curiosity, interest)
relate (new to old, different areas of learning).

I invite you to expand the list to include your own personal goals, and actively to take steps to accomplish them this semester.

How to use the modules: Turn to the first module, Beowulf, as an example. First, carefully read the Rationale and the Objectives. Any literary terms that are used will be defined in materials contained in the folder for this unit (as, "epic" or "structure"). Next, read the Instructional Activities. Obviously you must do activity #1 first, and read the poem. But you can order the other activities as you wish. You might listen to the cassette lecture (activity #3) before you read the "Introduction" to the poem in the textbook. Then you might read the definitions of literary terms in the folder (activity #5), and pursue your reading (activity #8). In any event, you will have to do the reading, listening, and viewing before you do other participatory activities. You'll notice that the last instructional activity in each unit is absurd. However, let the absurdity point to a question: what would you like to do as in instructional activity, or as a post-assessment? Notice that you often have the opportunity to make your own decision. Do so! Finally, read the Post-Assessment directions. You must complete one of them to satisfy the requirements of the course, or receive an F for the unit. There will be mid-term and final exams.

Unit 1
Period: Anglo-Saxon
Literary form: epic
Date: ca. 700-750 a.d.

Beowulf

Rationale: Among other functions, an epic reveals in detail the life, customs, and beliefs of the people it portrays. Of all surviving literature from the Anglo-Saxon period in England (c. 450-1066 a.d.), Beowulf fulfills this function best.

Objectives: Upon completion of a guided study of this unit, you will be able to:

1. write an extended definition of the term "epic,"
2. explain how Beowulf fulfills the definition,
3. discuss the poem's characters, structure, and themes,
4. describe pagan Germanic tribal life, organization, and beliefs,
5. describe the poet's Christian beliefs, and thereby
6. account for the elegiac mood of Beowulf by reference to the poem and its age.

Instructional activities:

1. Read the poem in the modern English ~~prose~~ translation (cited under "Required Texts" above).
2. Read the "Introduction" to thetext, and consult the "Appendix," ~~pp.~~ 57-58.
3. Listen to the Cassette Curriculum lecture on Beowulf.
4. View the slides showing objects and places which characterize pagan Germanic tribal life, and Christian life in the 8th century.
5. Read the supplementary materials in the folders, which provide historical and cultural background.
6. Organize and participate in a panel discussion in class which discusses the poem's characters, structure, and themes.
7. Meditate on the Lesson for Our Time which concludes the Cassette Curriculum lecture. In class, answer the question, "Is Professor Robinson full of hot air?"
8. Go to the library and consult titles on the additional suggested reading list.
9. Outline in writing a 15 minute presentation explaining the presence of the elegiac mood in Beowulf, based on the text, contextual information, and historical information. Give it.
10. Explain to another class member what an epic is and why Beowulf is one. Have your listener paraphrase what you say. Correct each other.

Unit 1
Beowulf

11. Build a viking ship; get dressed up in animal skins with a shield, helmet, and sword; sail the ship across Bear Lake; and kill the monster hiding in the basement of DeWhitney Port Neuf's summer cottage.

Post-Assessment: Complete one of the following:

1. Participate in one of the Instructional Activities numbered 6 through 10.

2. Write a brief paper for the instructor in which you answer Objective number 6.

3. Devise another means of exhibiting that you can accomplish the Objectives, and do it.

Remediation:

If your Post-Assessment is not deemed satisfactory, re-do appropriate Instructional Activities, and devise a satisfactory Post-Assessment activity.

Unit 1:

Beowulf: Additional suggested reading.

1. Edward B. Irving, Jr., Introduction to Beowulf (1969).
2. Peter H. Blair, An Introduction to Anglo-Saxon England (1956).
3. Dorothy Whitelock, The Audience of Beowulf (1951).
4. C.L. Wrenn, A Study of Old English Literature (1967), ch. 1, 5, 7.
5. J.R.R. Tolkien, Beowulf: The Monsters and the Critics (1936).
6. H.R. Ellis Davidson, ed., Scandinavian Mythology (1969).
7. R.L.S. Bruce Mitford, The Sutton Hoo Ship Burial (1947).
8. Raymond W. Chambers, Beowulf, 3d ed., rev. by C. L. Wrenn (1959) Definitive.
9. John Gardner, Grendel (1971).

Unit 2
Period: Middle Ages
Literary fo.m: romance
Date: ca. 1375

Sir Gawain and the Green Knight

Rationale: Romances were the staple of English and continental literature for 400 years, from the 12th to the 16th century. Sir Gawain and the Green Knight is the best romance in English.

Objectives: Upon completion of a guided study of this unit, you will be able to:

1. write an extended definition of the term "romance" and explain the difference between an epic and a romance,
2. describe the romance qualities of Sir Gawain and the Green Knight,
3. explain the narrative techniques and structural devices the poet uses to unify his story,
4. discuss the chivalric ideal in real life, and thereby
5. account for the long life and popularity of romances.

Instructional activities:

1. Read the poem in the modern English verse translation (cited under "Required Texts" above).

2. Read the "Introduction" to the text, pp.vii-xiii, and consult the appendix, "The Metrical Form," pp. 55-62.

3. Listen to the Cassette Curriculum lecture on Sir Gawain and the Green Knight.

4. View the slides showing examples of the architecture, art, and objects of daily life in the Middle Ages.

5. Listen to the tape of medieval music while you view the slides.

6. Read the supplementary material in the folder, which provides historical and cultural background.

7. Research a character from the Arthurian romances that you are interested in (for ex., Merlin, Guinivere, Arthur), and report (in writing, or orally) on what you found out.

8. Present and explain your sketches of a medieval castle, or a cathedral, or a town, or a manor.

9. Describe to the class what ordinary people did in this age that, from its literature, had only lords and ladies. (See suggested reading list.)

10. In a study group, discuss the order in which Sir Gawain's story is told, the order in which the Green Knight's story is told, and explain the effect the poet gains by juxtaposing the two orders.

Unit 2
Sir Gawain and the Green Knight

11. In a study group, explain how the main story elements (the beheading game, temptation story, exchange of winnings game) are linked together. Next, explain what effect is gained by juxtaposing them.

12. Ponder over the Cassette Curriculum lecture.

13. Challenge your mortal enemy to a knightly combat to the death at a specified time on the ISU jousting grounds. Invite the class to watch.

Post-Assessment: Complete one of the following:

1. Participate in one of the Instructional Activities numbered 7 through 11.

2. Construct a multi-media presentation which investigates the historical truth of Arthur and his knights.

3. Devise another topic which exhibits yourability to discuss Objective 5.

Remediation:

If your Post-Assessment is not deemed satisfactory, re-do those Instructional Activities numbered 1 through 6 which you did not do carefully, and write a brief paper discussing Objective 5.

Unit 2.

Sir Gawain and the Green Knight: Additional suggested reading.

1. John A. Burrow, A Reading of Sir Gawain and the Green Knight (1966).
2. Larry D. Benson, Art and Tradition in Sir Gawain and the Green Knight (1965).
3. Elizabeth Jenkins, The Mystery of King Arthur (1975).
4. F. R. H. Du Boulay, An Age of Ambition: English Society in the Late Middle Ages (1970).
5. Mary Stewart, The Crystal Cave (1970); The Hollow Hills (1973).
6. John Stevens, Medieval Romance: Themes and Approaches (1973).
7. Austin L. Poole, ed., Medieval England, 2 vols. (1958).

Unit 3
Period: Middle English
Literary form: collection of tales
Date: ca. 1387-1394

Chaucer, Canterbury Tales

Rationale: Along with Shakespeare and Milton, Chaucer customarily is regarded as one of the three greatest English poets, and the Canterbury Tales as the work which best exhibits his qualities as a poet.

Objectives: Upon completion of a guided study of this unit, you will be able to:

1. describe Chaucer's general plan in the Canterbury Tales,
2. explain the function of the links between the tales and the tales in regard to character development,
3. describe the major themes of the tales, expecially those in the "marriage group,"
4. perceive Chaucer's melding of dramatic technique and contemporary ideas, and thereby
5. have a favorable attitude towards Chaucer's Tales and his literary artistry.

Instructional activities:

1. Read the "General Prologue," The Wife of Bath's Prologue and tale, pp 182-239; The Merchant's Prologue and tale, pp 240-295; and The Franklin's tale, pp 296-337.

2. Read the "Introduction" to the text.

3. Listen to the Cassette Curriculum lecture on the Canterbury Tales.

4. View the slides of the Middle Ages.

5. Listen to the tape with music in honor of St. Thomas, and music from the medieval court and countryside.

6. Act out for the class the responses of the pilgrims to the Wife's Prologue and Tale.

7. Make a chart of the flow of responses to the position held by the Wife of Bath; let your chart include all sections of the marriage group.

8. Justify the Clerk's response--in his Prologue and Tale--to the Wife of Bath in a peroration to a study group.

9. Respond orally at equal length to the peroration above from the Wife of Bath's point of view.

10. Write out a list of the qualities in the "General Prologue" that are attributed to the pilgrims in the marriage group. For one character, explain to the class how the links between tales and the tales further develop that character.

11. Is the narrator of the Canterbury Tales Chaucer himself? Be prepared with details from the text to take a stand on this question in a study group.

12. Saddle your horse, get on it, go on a pilgrimage with a group, and tell them the best stories you know.

Post-Assessment: Complete one of the following:

1. Exhibit by some device of your choosing your understanding of Chaucer's dramatic technique.

2. Write briefly on the presence of 14th century society in the Canterbury Tales.

Remediation:

If your Post-Assessment is not deemed satisfactory, re-do Instructional Activities 1 through3, and prepare a ten minute oral presentation on objective 4 for presentation to the instructor.

Unit 3

Chaucer, The Canterbury Tales: Additional suggested reading.

1. Edith Rickert, comp., Chaucer's World (1948).

2. George L. Kittredge, Chaucer and His Poetry (1915).

3. J. Huizinga, The Waning of the Middle Ages (1924).

4. Fred Robinson, ed., The Works of Geoffrey Chaucer, 2d ed., (1957).
(See introductions and the Explanatory Notes)

5. Beryl Rowland, ed., Companion to Chaucer Studies (1968). (ch. 1, 2, 5, 6)

Unit 4
Period: Renaissance
Literary form: Tragedy
Date: ca. 1592

Marlowe, Dr. Faustus

Rationale: A core idea in the Renaissance (ca. 1500-1660 *in* England) is that of untrammelled individualism. Dr. Faustus exhibits this idea in an often retold story.

Objectives: A guided reading of Dr. Faustus will enable you to:

1. re-tell this story, popular in literature,
2. discuss the characteristic presence of its theme in the intellectual, historical, and cultural events of its time,
3. perceive the centrality of the Faustus-motif in its age, and thereby
4. respond to the theme's universality.

Instructional activities:

1. Read Dr. Faustus in the assigned text. You may wish to reinforce your reading by listening to the cassette of the play starring Frank Silvera.

2. Read the "Introduction" to the text.

3. Listen to the Cassette Curriculum lecture on Dr. Faustus.

4. View the slides showing the Elizabethan theaters and London life.

5. Read the materials in the folder.

6. Consult the books in the list of suggestions for additional reading.

7. Memorize Faustus's speech at V.i. 96-115, or twenty or so lines from his last speech at V.ii. 140-197.

8. Discuss in a study group the uses Dr. Faustus says he will put and the uses he does put his knowledge to.

9. Write an outline for a 15 minute oral report which answers the question, "Does Marlow approve of Dr. Faustus?" Give it.

10. In a study group, discuss whether we are supposed to empathize with Dr. Faustus or not.

11. Meditate on what your mind would be like of you had a doctorate in law, theology, and medicine, and yet believed your knowledge incomplete.

12. Get dressed up in a side show barker's costume, and give a come-on spiel for the show of the seven deadly sins to the gathered rubes at a county fair of 100 years ago.

Unit 4
Marlowe

Post-Assessment: Do either 1. or 2.:

1. In a clear and organized fashion, explain to a non-class member's satisfaction that Dr. Faustus is "true" and not "false." Have your friend write out a critique of your presentation, and give it to your instructor, typed.

2. Write a critique of instructional activity 8,9, or 10 that you engaged in.

Remediation:

If your Post-Assessment was deemed unsatisfactory, consult two of the titles in the list for additional reading, and write a summary of their contents.

Unit 4

Marlowe, Dr. Faustus: Additional suggested reading.

1. W. W. Greg, "The Damnation of Faustus," Modern Language Review, 41 (1946): 97-107.

2. Harry Levin, The Overreacher: A Study of Christopher Marlowe (1952).

3. G. K. Hunter, "Five Act Structure in Dr. Faustus," reprinted in the text, pp. 177-193.

4. J. R. Brown, "Dr. Faustus at Stratford-upon-Avon, 1968," reprinted in the text, pp. 194-206.

Unit 5
Period: late Renaissance
Literary form: epic
Date: 1667

Milton, Paradise Lost

Rationale: Since its publication in 1667, Paradise Lost has been acclaimed as the greatest epic in English. Does it still speak to readers in our time?

Objectives: A guided study of Paradise Lost will enable you to:

1. explain Milton's purpose in choosing this subject,
2. perceive the relationship of Milton's subject to the religious controversies of his age,
3. state the themes of Paradise Lost in relationship to these controversies, and thereby
4. outline an answer to the question in the rationale.

Instructional activities:

1. Read the following sections of Paradise Lost: Book I; Book II; Book III; Book IV, 1-408; Book IX; Book X, 414-584, 706-965; Book XII, 466-649/

   You may wish to reinforce your reading by listening to the cassettes of the poem read by Anthony Quayle .

2. Read the "Introduction" to the text, pp. xv-1.

3. Read the photocopied material in the folder.

4. Listen to the Cassette Curriculum lecture, Part 1 and Part 2.

5. View the modern play, on videotape at ISU, which re-tells Milton's life. (The instructor will arrange a viewing time and place on closed circuit TV if you wish.)

6. View the slides of illustrationsfrom editions of Paradise Lost.

7. Browse in the books included in the list of suggested readings.

8. After doing activities 1-7, participate in a discussion group which answers precisely, with textual references, one of these questions:

   a. Why do Eve and Adam act disobediently?
   b. What characteristics does God endow Adam andEve with?
   c. What happens to Satan's character as the epic unfolds?
   d. What form does Milton gove the universe?

9. Write an outline for a 15 minute talk which explains how Milton's view of man compares to Marlowe's. Give it.

Unit 5
Milton

10. Memorize PL, Bk. 1, lines 1-26

11. To a cynical friend, describe Milton's view of human nature, avoiding reference to Biblical contexts or Milton. Explain to the class your friend's response.

12. Read Genesis, ch. 2 and 3, and think it over.

13. After you have read Paradise Lost, buy a big red apple at Albertson's, go to the most perfect garden you know, sit down, eat the apple, and savor each bite. Then go home and try to get to sleep.

Post-Assessment:

Write a critical essay which answers the question in the rationale.

Remediation:

If your essay is deemed unsatisfactory, write it again.

Paradise Lost: Additional suggested reading.

1. E. M. W. Tillyard, Milton, 2d. ed. (1949).
2. D. Bush, The Renaissance and English Humanism (1939).
3. J. H. Hanford, A Milton Handbook (1946).
4. C. S. Lewis, A Preface to Paradise Lost (1942).
5. James Thorpe, ed., Milton Criticism: Selections from Four Centuries (1950).
6. A. J. A. Waldock, Paradise Lost and Its Critics (1947).

Unit 6
Period: Romantic
Literary form: lyric
Date: 1819

Keats, odes and "Eve of St. Agnes"

Rationale: In likelihood the lyric is the oldest poetic form. Keats's reputation as a lyric poet remains unrivalled.

Objectives: A guided study of selected lyrics by Keats will enable you to:

1. define "lyric" and "ode", and apply these definitions to Keats's poems,
2. define "romanticism," and perceive its relevance to Keats.
3. describe Keats's characteristics as a lyric poet, and thereby
4. recognize the justness of Keats's reputation.

Instructional Activities:

1. Read these poems and letters in the assigned text:

   "Ode to Psyche"
   "Ode to a Nightingale"
   "Ode on a Grecian Urn"
   "Ode or Melancholy"
   "Ode on Indolence"
   "To Autumn"
   "Eve of St. Agnes"
   Letters on pages

   You may wish to reinforce your reading by listening to the cassette "The Poetry of Keats," read by Ralph Richardson.

2. Listen to the Cassette Curriculum lectures on "The Odes of John Keats," and on a second tape, "The Eve of St. Agnes."

3. Read the materials in the folder, especially noticing the pages defining "Lyric," "Ode," "Imagery," "Structure," and those describing "romanticism."

4. View the slide materials while listening to the tape with excerpts from Berlioz's Fantastic Symphony.

5. In a quiet place, alone, read the assigned poems aloud.

6. First, participate in a question-answer session between two people, each in turn answering these questions to the other's satisfaction:

   a. What is a lyric?
   b. What is an ode?
   c. What is an image?
   d. What is imagery?
   e. What is "structure"?

7. Second, participate in a discussion session which addresses each of these questions, with answers supported by citations from the poems:

   a. How are Keats's odes structured?
   b. What is an appropriate critical comment about the nature of Keats's imagery?
   c. What observation usefully describes the tension in Keats's poetry?

8. Explain to an unknowledgeable friend what Keats's concept of "negative capability" does for an understanding of his poetry.

9. Browse in the books on the list of additional suggested readings.

10. At an appropriate time for self-examination, meditate on the difference between Keats's short and uneventful life, and the universal permanence of his lyrics.

11. Design a "Keats Lives!" t-shirt, have some printed, sell them with appropriate explanations at Bernie's, and give the money to a writer in want.

Post-Assessment: Do one of the following:

1. Using Mother Goose subject matter, write a parody of one of the odes which exemplifies Keats's imagery and structure. Read it, and your brief explanation of how your imagery and structure does this, to the class.

2. Write a short critical paper which explains the justness of Keats's reputation as a lyric poet. Footnote your critical sources.

Remediation:

If your post-assessment was deemed unsuccessful, do the activity of your choice over again until it is deemed successful.

Keats: Additional suggested reading.

1. Douglas Bush, "Keats and His Ideas," in C. D. Thorpe, ed., The Major English Romantic Poets (1957).

2. Douglas Bush, John Keats (1966).

3. W. J. Bate, John Keats (1963).

4. W. J. Bate, From Classic to Romantic (1946).

5. R. H. Fogle, The Imagery of Keats and Shelley (1949).

6. Ian Jack, English Literature, 1815-1832 (1963).

Unit 7
Period: Victorian
Form: novel
Date: 1861

Dickens, Great Expectations

Rationale: Novels are the most characteristic literary form of our time. Dickens, the greatest English novelist, exemplifies the literary form as both "entertaining" and "serious."

Objectives: A guided study of Great Expectations will enable you to:

1. define the critical vocabulary used to discuss novels,
2. apply that vocabulary to Great Expectations in order to discuss Dicken's artistry.
3. share the pleasures of reading the novel,
4. describe the themes, public and private, in Great Expectations,
5. relate them to Dicken's age, and thereby
6. perceive the justness of the observation that Dickens is a great entertainer and a great artist.

Instructional Activities:

1. Read Great Expectations in the assigned text.

2. Read the "Introduction" to the text.

3. Listen to the two Cassette Curriculum lectures, "Dickens: Poet and Entertainer," and "Great Expectations."

4. View the slide collection representing England in Dicken's time.

5. Consult the books on the list of suggested additional reading.

6. Read the materials in the folder, especially noting the pages defining the critical vocabulary for the novel.

7. Contribute to a study group which precisely defines these terms:

   a. "serious fiction"
   b. "methods of characterization"
   c. "point of view"
   d. "plot"

8. Participate in a study group which outlines the thoughts of the two cassette lectures.

9. Participate in a two person discussion of each of these questions:

   a. What is the point of view of Great Expectations?
   b. What methods of characterization does Dickens use?
   c. How developed are Dickens's characters?
   d. What account does Dickens makeof causality?
   e. Is Dickens's plot satisfactory?

Unit 7
Dickens

10. Explain to an interested friend what the passages in the novel are about that you had the strongest response to, and why.

11. In a study group, discuss each question:

    a. What social problems does Dickens describe?
    b. How do these problems affect the main characters?
    c. What personal problems in the main characters does Dickens reveal?
    d. How do these problems affect the main characters?
    e. Are the social problems and the personal problems inter-related? If so, how?
    f. What effect does Dickens gain by inter-relating them?

12. Meditate on what it would be like to be a penniless orphan this year in Idaho.

13. Volunteer for the time machine experiment in the Physics Department, make yourself a ten year old orphan, go to the Standrod house, and while playing in the sandbox, fall in love with the family's daughter.

Post-Assessment: Do one of the following:

1. In a group, make a flow chart of causality in the novel.

2. In a group, graph the relationship of personal and social problems in the novel.

Remediation:

If you did not participate in thePost-Assessment, make your own chart for either of the topics assigned above.

Dickens, Great Expectations: suggestions for additional reading.

1. Edgar Johnson, Charles Dickens: His Tragedy and Triumph (1952).
2. Jerome Buckley, The Victorian Temper, 2d. ed., (1964).
3. Hillis Miller, Charles Dickens: The World of His Novels (1958).
4. K. J. Fielding, Charles Dickens, A Critical Introduction, 2d ed. (1965)
5. Lionel Stevenson, ed., Victorian Fiction: A Guide to Research (1964), pp. 44-153.

Unit 8
Period: modern
Form: poetry
Date: 1922

T. S. Eliot, The Waste Land

Rationale: The Waste Land, the "pivotal poem" of the twentieth century, created the taste of poets and readers alike for many of the techniques and themes of modern poetry.

Objectives: A guided study of The Waste Land will enable you to:

1. explain the "superficial difficulties" of the poem,
2. describe Eliot's poetic techniques,
3. penetrate to the poem's themes,
4. perceive the complexity of thepoem, and thereby
5. be better prepared to respond to modern literature.

Instructional Activities:

1. Listen to the Cassette Curriculum lecture, "The Waste Land."
2. Listen to the cassette recording of The Waste Land read by T. S. Eliot.
3. In a quiet place alone, read the poem aloud.
4. View the slide collection of twentieth century culture exhibiting characteristic artistic trends, while you listen to the tape with excerpts from music in new modes.
5. Read the materials in the folder.
6. Participate in a study group which outlines in detail the Cassette Curriculum lecture.
7. With one other person in the class, do each activity:
   a. Write out a list of Eliot's poetic techniques.
   b. For each technique, cite two sets of lines which exemplify the technique.
   c. Write out a list of Eliot's themes.
   d. For each theme, cite two sets of lines which exempligy it.
8. Participate in a study group which addresses the question, "What do the allusions contribute to the poem?"
9. Participate in a study group which debates the topic: "Affirmed that The Waste Land no longer speaks to the real issues of our time."
10. Legally change your name to Parzival, ride out onto the Great Lava Desert, find the Fisher King, refresh him with bottles of your favorite beverage, acquaint him with recent civilizing developments in southeastern Idaho, and invite him to return to Pocatello with you. Write up his answers as a story for Idaho Heritage magazine.

Unit 8
Eliot

Post-Assessment: Do one of the following:

1 Participate in a well-publicized public reading of modern poetry, to which you invite the class and the instructor. Read some Eliot.

2. With a group, construct a multi-media presentation which creatively and imaginatively exhibits characteristic tendencies of modern poetry. Present it.

3. Alone, make some visual device which justly represents the themes of The Waste Land. Present it.

Remediation: None.

Eliot, The Waste Land: Additional suggested reading.

1. Cleanth Brooks, The Modern Tradition (1963).

2. Jessie Weston, From Ritual to Romance (1957).

3. T. S. Eliot, Selected Essays (1932), esp. "Tradition and the Individual Talent."